

A cinematic scene featuring two men in mid-20th-century attire. The man on the left, with dark hair, wears a dark brown fedora, a white shirt, a green and yellow striped tie, and a dark checkered suit jacket. He has a serious expression. The man on the right, with light hair, wears a grey fedora, a white shirt, a dark red tie, and a dark suit jacket. He is looking down and slightly to the left. They are standing on a city street. In the background, there is a yellow building with arched windows and a sign that partially reads "HERNAN POLI". To the left, a blue sign with the word "ARS" is visible. A utility pole with wires is also present. The sky is clear and blue.

Gostaríamos que você fosse ao Centro
e respondesse a algumas perguntas.

A cinematic scene set in a dimly lit room with patterned wallpaper. A woman with short, styled hair, wearing a dark dress with a light floral pattern and a blue choker, stands in the center. She is looking towards the right. On either side of her, the back of a man's head and shoulders are visible. Both men are wearing dark suits and fedoras. The man on the right is looking towards the woman. In the background, there is a dark wooden cabinet with a small framed picture on top and a lamp on the wall.

Gostaríamos que você fosse ao Centro
e respondesse a algumas perguntas.

A woman with short, wavy brown hair, wearing a dark dress with a light-colored floral pattern, stands in the center of a room. She is facing slightly to the right. On either side of her, the back of a man's head and shoulders are visible. Both men are wearing dark suits and fedoras. The man on the left is looking towards the woman, while the man on the right is looking slightly away. The room has a vintage feel, with a large wooden cabinet in the background holding a television set and some decorative items. A window with blinds is visible in the background on the left. The lighting is warm and somewhat dim, creating a serious atmosphere.

**Gostaríamos que você fosse ao Centro
e respondesse a algumas perguntas.**



A woman with short blonde hair, wearing a dark dress with a light blue and yellow floral pattern and a light blue scarf, is speaking to two men. The men are seen from the back, wearing suits and fedoras. They are in a room with a wooden cabinet, a framed picture, and a window in the background.

Não fui eu. Foi ideia do Leroy.

A woman with short blonde hair, wearing a dark dress with a light floral pattern and a blue scarf, looks distressed and is being confronted by two men in suits and hats. The scene is set in a dimly lit room with a window and a painting in the background.

Não fui eu. Foi ideia do Leroy.



A woman with blonde hair styled in a bun, wearing a dark dress with a light floral pattern and a blue scarf, looks down with a sad expression. She is flanked by two men in suits and fedoras. The man on the left is partially visible in profile, and the man on the right is seen from the side, looking towards the woman. The background is a dimly lit room with a wooden cabinet, a framed picture, and a lamp.

Leroy o esfaqueou. Eu
não tive nada a ver com isso.

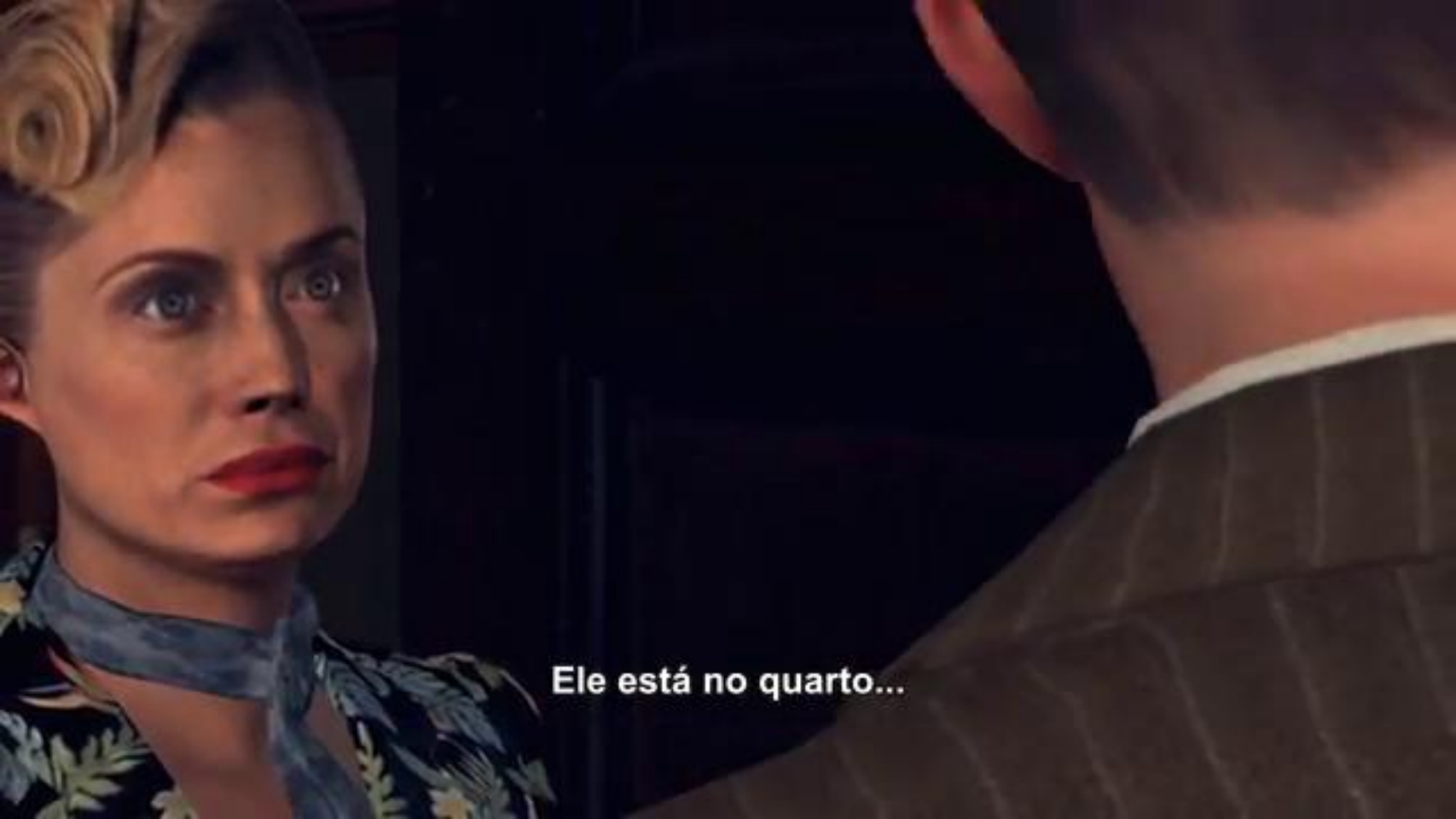
A woman with short blonde hair, wearing a dark dress with a light floral pattern and a blue scarf, looks distressed with wide eyes and an open mouth. She is positioned between two men wearing fedoras. The background shows a dimly lit room with a wooden cabinet, a fan, and a framed picture.

Leroy o esfaqueou. Eu
não tive nada a ver com isso.

A cinematic scene featuring three men. On the left, a man is seen from the back, wearing a dark shirt with a light-colored floral pattern. In the center, a man in a dark suit and a brown fedora hat looks towards the man on the left. On the right, another man in a dark suit and a black fedora hat looks slightly away with his eyes closed. The background shows a building with a yellow sign that reads 'MEN'S WEAR' and a clear blue sky.

Onde está o Leroy agora?

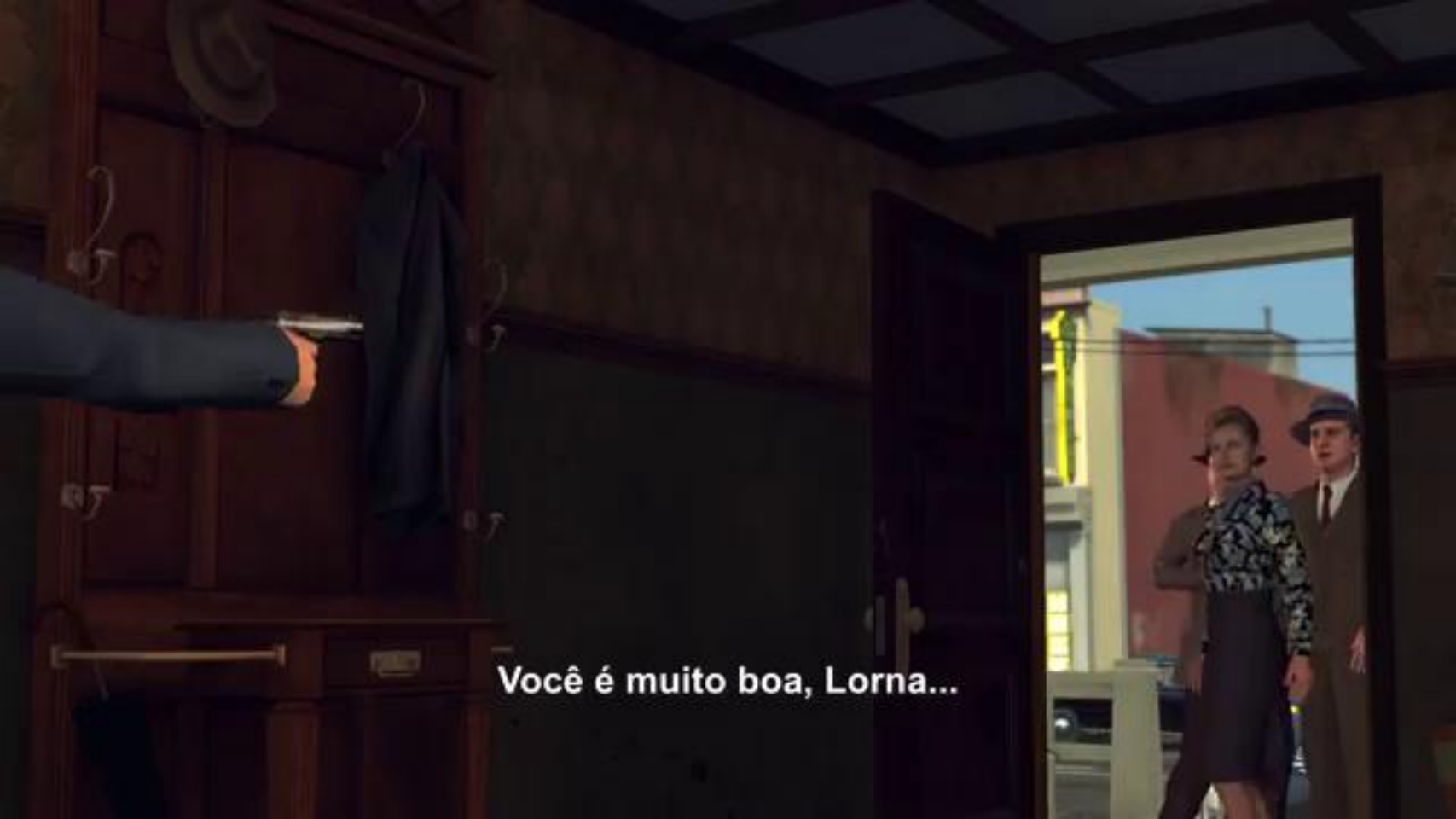




Ele está no quarto...



Você é muito boa, Lorna...

A man in a dark suit is shown from the waist up, holding a handgun with both hands, pointing it towards the right. He is standing in a room with dark wood paneling. On the wall behind him, a hat and a dark jacket are hanging on hooks. To his right is a large, dark-framed doorway that is open, revealing a bright outdoor scene. Outside, a woman in a patterned blouse and dark skirt and a man in a suit and hat are walking away from the doorway. The ceiling of the room has a grid pattern.

Você é muito boa, Lorna...



Largue a arma, Leroy.

A man in a dark suit is seen from behind, pointing a handgun towards a man and a woman standing in a doorway. The man is wearing a dark suit and a hat, and the woman is wearing a patterned blouse and a dark skirt. They are standing in a doorway that leads outside, where a red building and a yellow sign are visible. The man in the foreground is holding the gun with both hands, pointing it directly at the couple. The scene is set in a room with a patterned ceiling and a dark door frame.

Largue a arma, Leroy.



Largue a arma, Leroy.



Se você fizer algo estúpido
agora, você não tem uma

A cinematic scene featuring two men in 1940s-style attire. The man on the left wears a dark brown fedora and a patterned suit jacket, looking upwards with a concerned expression. The man on the right wears a grey fedora and a pinstriped suit, looking towards the camera with a serious expression. They are standing on a city street with buildings in the background, including one with a 'GARS' sign and another with 'MEYER POL'.

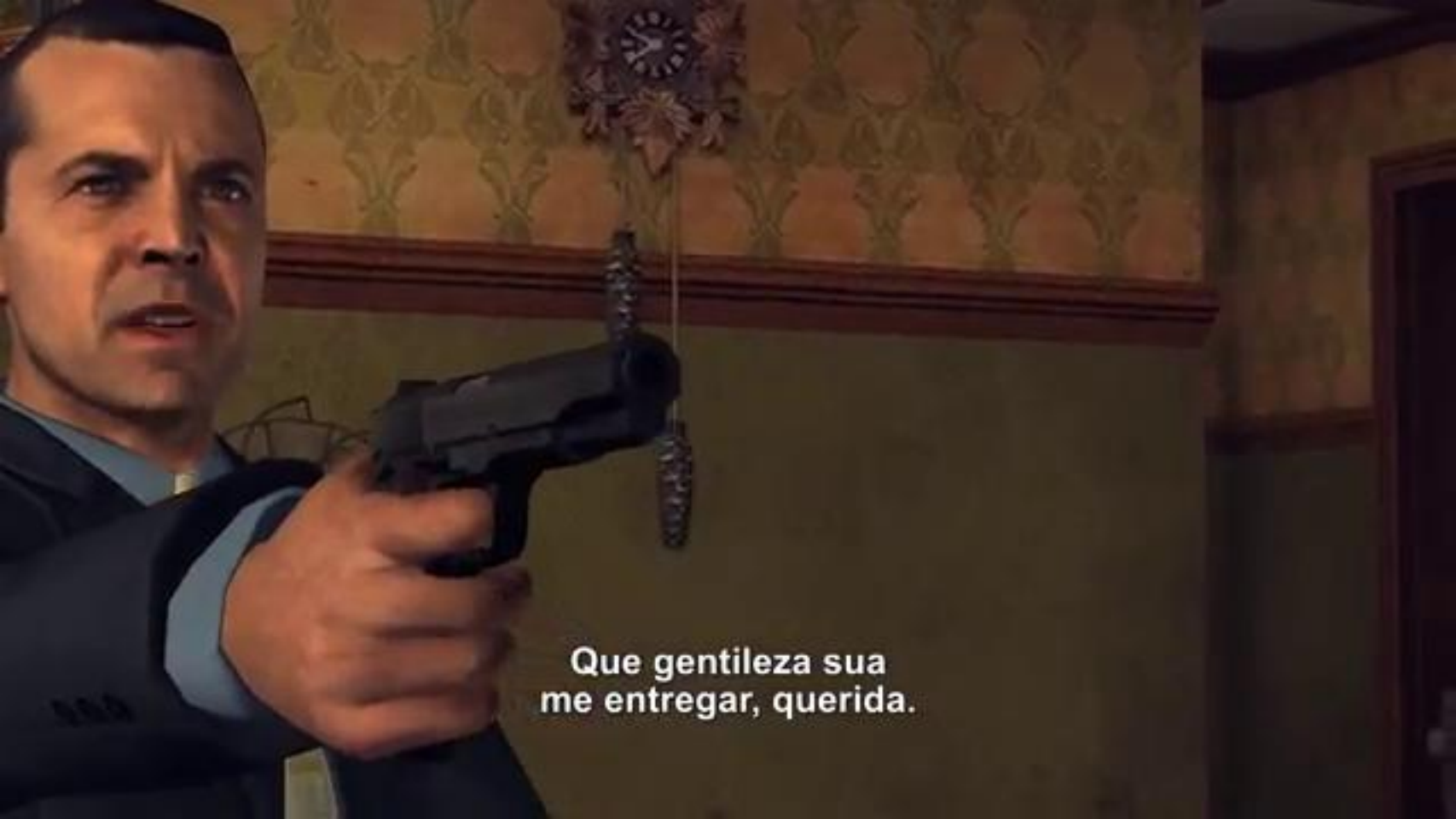
Se você fizer algo estúpido
agora, você não tem uma

A cinematic scene featuring two men in 1940s-style attire. The man on the right, in the foreground, wears a dark pinstripe suit, a white shirt, a dark red tie, and a dark fedora. He has a serious expression and is looking slightly off-camera. The man on the left, slightly behind and to the side, wears a brown checkered suit, a white shirt, a striped tie, and a brown fedora. He has a more expressive, slightly open-mouthed look. They are standing on a city street. In the background, there is a yellow building with arched windows. A blue sign with the word "GARS" in yellow letters is visible on the left. A black sign with white text, partially obscured, is also visible. The sky is a clear, pale blue.

**Se você fizer algo estúpido
agora, você não tem uma**



chance diante do grande júri.



Que gentileza sua
me entregar, querida.

A woman with short, styled brown hair and red lipstick is looking upwards and to the left. She is wearing a dark dress with a light-colored floral pattern and a light blue bow at the neck. In the background, two men in brown suits and fedoras are looking in the same direction. The setting appears to be a city street with a yellow awning and a sign that says "GARS" in the background.

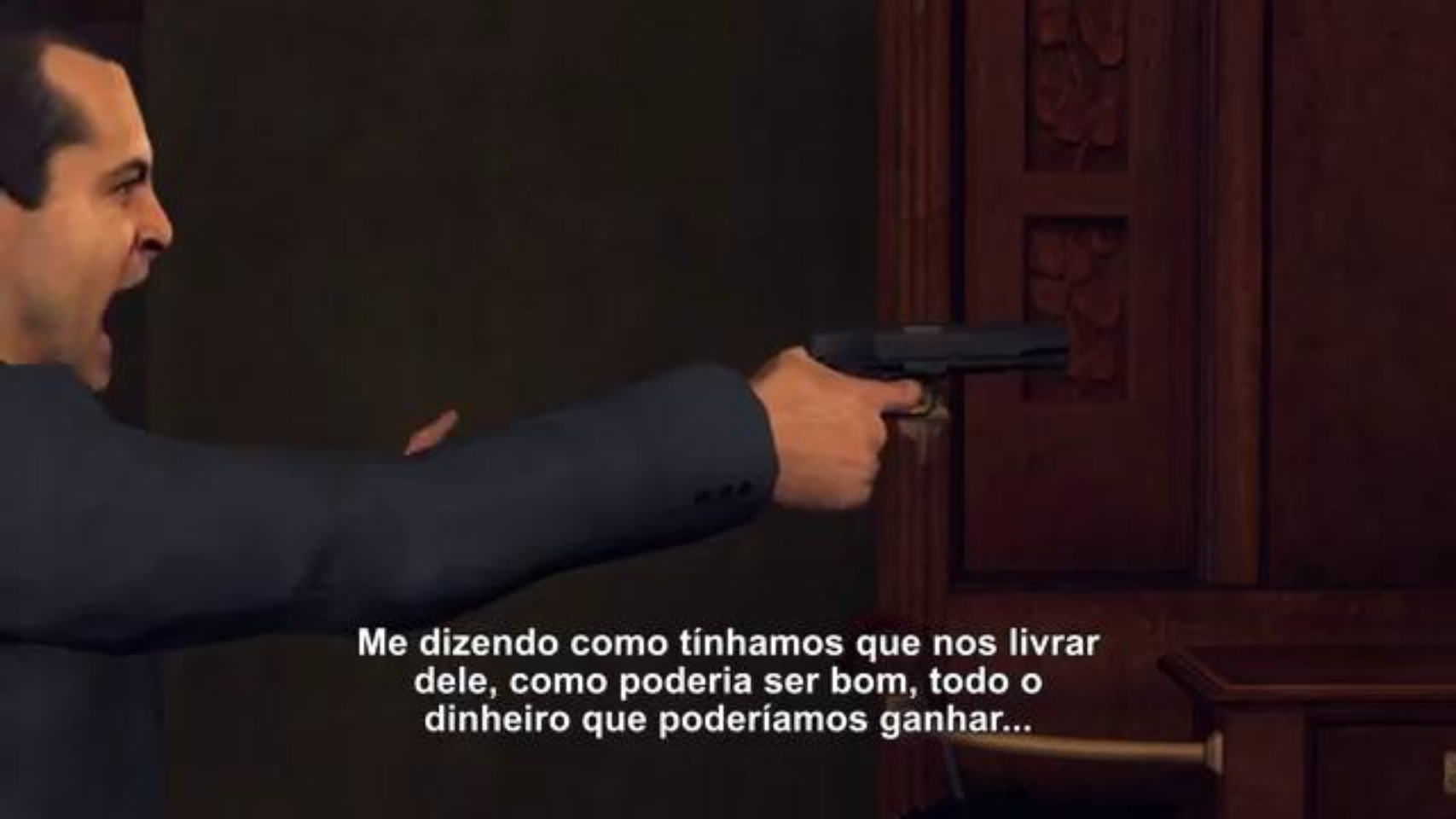
Que gentileza sua
me entregar, querida.

A woman with short, dark hair, wearing a black dress with a vibrant floral pattern and a blue bow at the neck, looks back over her right shoulder with a serious, slightly fearful expression. In the background, two men in brown suits and fedoras stand looking forward. The setting is a city street with a yellow awning and a blue sign that says 'GARS' visible. The scene is lit with warm, golden-hour light.

Todo esse sussurro
no meu ouvido.



Todo esse sussurro
no meu ouvido.



Me dizendo como tínhamos que nos livrar
dele, como poderia ser bom, todo o
dinheiro que poderíamos ganhar...

A close-up shot of a person's hand holding a dark-colored handgun, pointing it towards the right. The hand is wearing a dark blue or grey long-sleeved shirt. The background is dark and out of focus, showing what appears to be a wooden door with decorative panels and a brass handle. The lighting is dim, creating a somber and tense atmosphere.

Me dizendo como tínhamos que nos livrar
dele, como poderia ser bom, todo o
dinheiro que poderíamos ganhar...



Me dizendo como tínhamos que nos livrar
dele, como poderia ser bom, todo o
dinheiro que poderíamos ganhar...

A man with dark hair, wearing a dark suit, light blue shirt, and yellow tie, is shown from the chest up. He is holding a black handgun in his right hand, pointing it towards the viewer. His left arm is extended outwards to the right, with his hand open. He has a serious, intense expression on his face. The background consists of a wall with patterned wallpaper and a wooden shelf. A clock with a decorative face is hanging from the shelf. A framed picture is partially visible on the left.

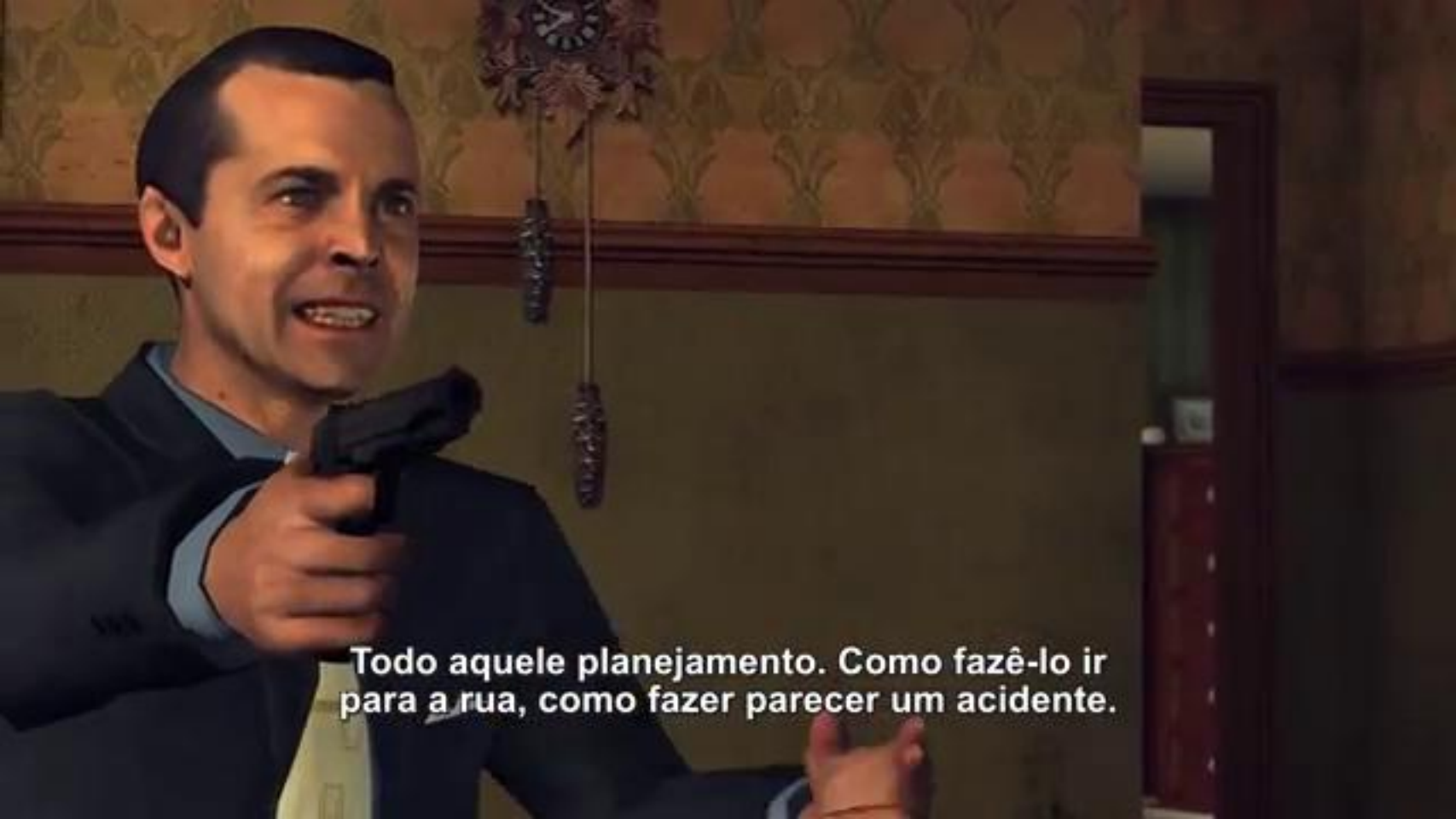
Me dizendo como tínhamos que nos livrar dele, como poderia ser bom, todo o dinheiro que poderíamos ganhar...

A woman with short, styled blonde hair, wearing a dark dress with a light-colored floral pattern, looks back over her right shoulder with a serious expression. Behind her, two men in dark suits, white shirts, and ties stand in a line. Both men are wearing fedoras. The man on the right is slightly taller and has a more pronounced expression. They are standing in front of a red building under a clear blue sky. A dark vertical shape, possibly a door frame, is on the left side of the frame.

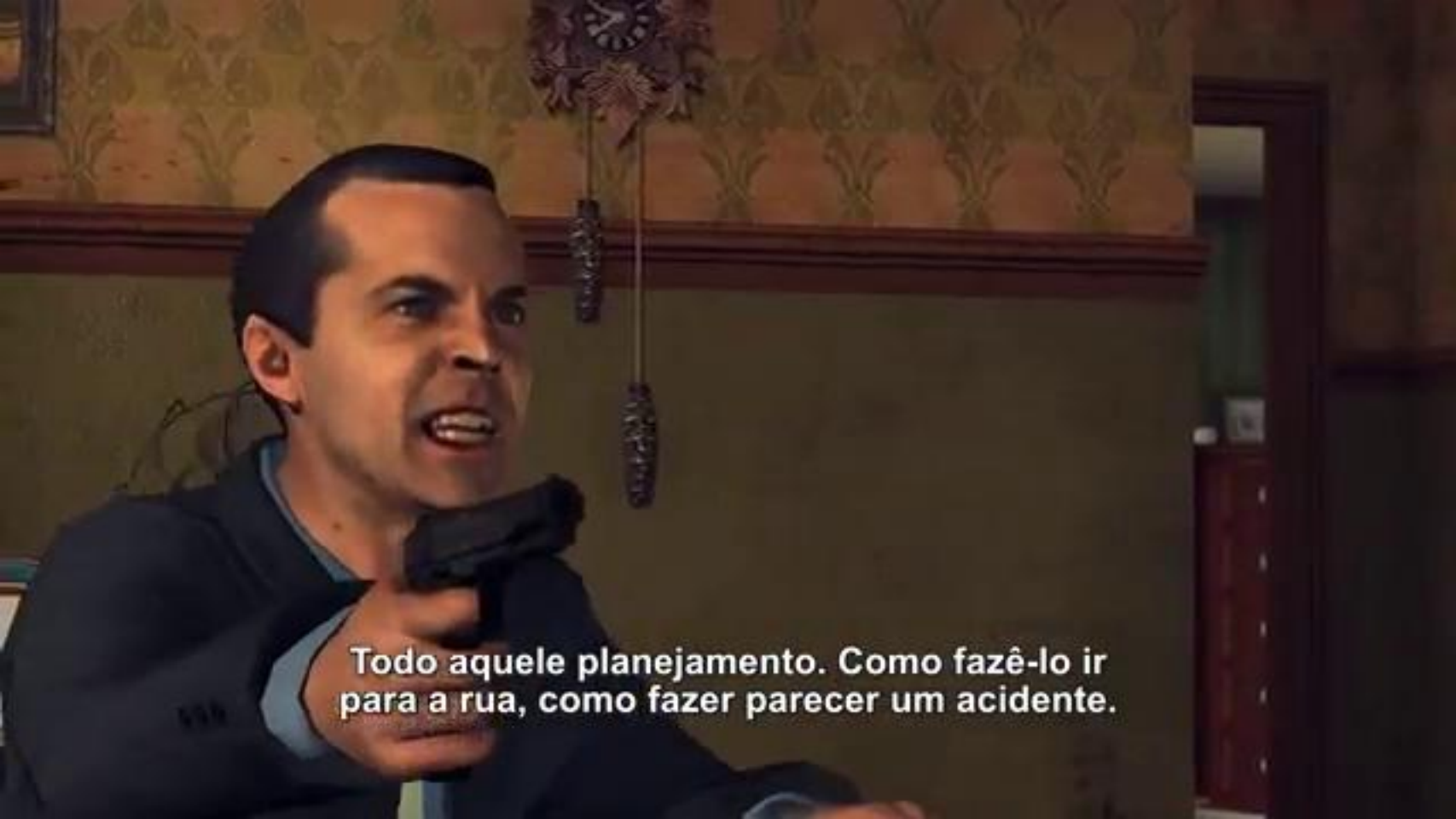
Me dizendo como tínhamos que nos livrar
dele, como poderia ser bom, todo o
dinheiro que poderíamos ganhar...



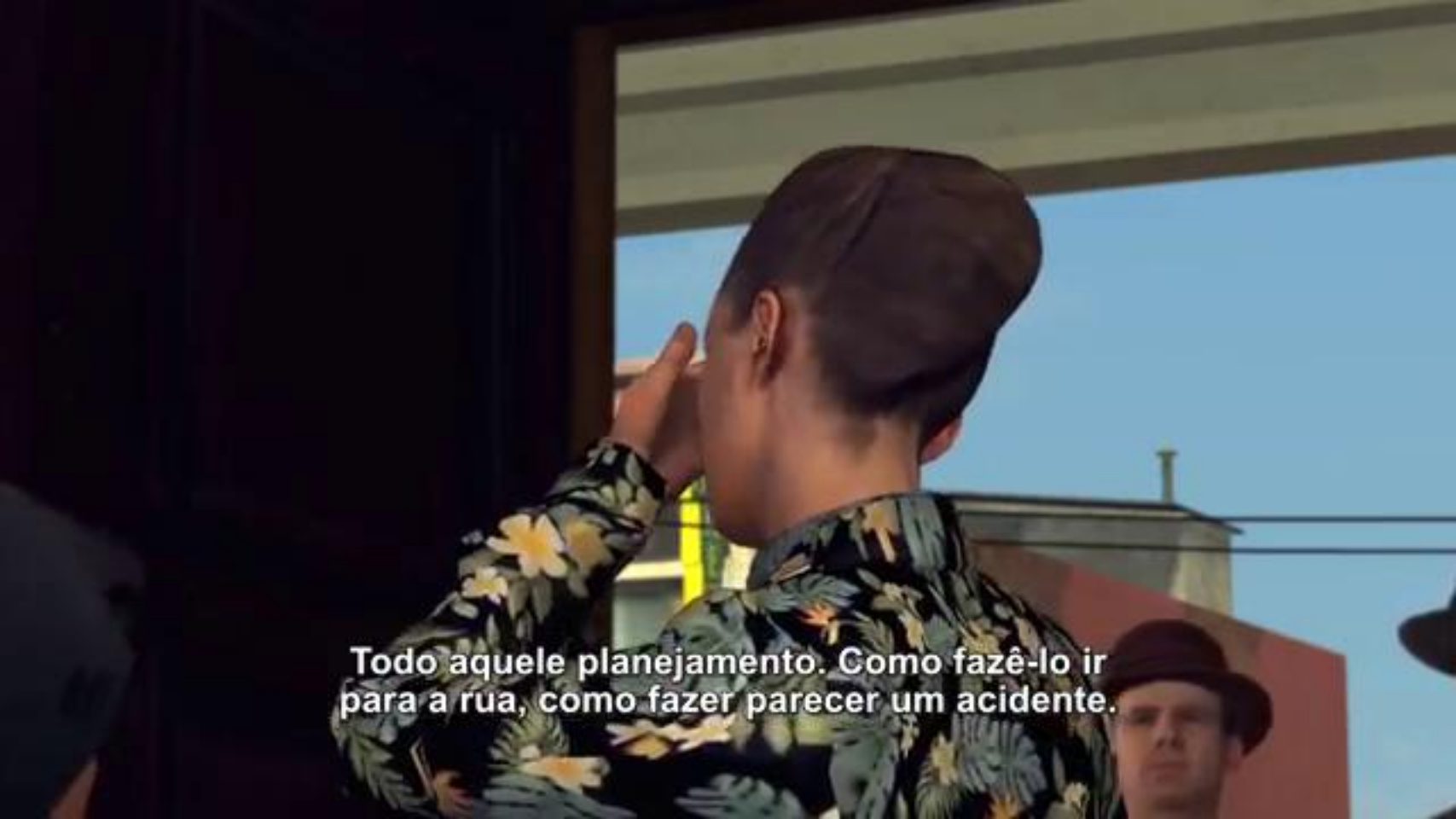
Todo aquele planejamento. Como fazê-lo ir
para a rua, como fazer parecer um acidente.



Todo aquele planejamento. Como fazê-lo ir
para a rua, como fazer parecer um acidente.

A man with dark hair, wearing a dark suit jacket over a light blue shirt, is shown from the chest up. He is holding a black handgun with both hands, pointing it towards the right. His expression is one of intense focus or aggression, with his mouth slightly open as if speaking or shouting. The background features a wall with a repeating floral pattern in shades of brown and gold. A decorative hanging ornament with a circular top and two tassels is visible behind him. To the right, a dark wooden door frame is partially visible.

Todo aquele planejamento. Como fazê-lo ir
para a rua, como fazer parecer um acidente.

A man with short dark hair, wearing a dark shirt with a yellow and green floral pattern, is seen from the back, looking out of a window. His right hand is raised to his face. In the background, a clear blue sky and a building with a chimney are visible. Another person wearing a brown hat is partially visible in the lower right corner.

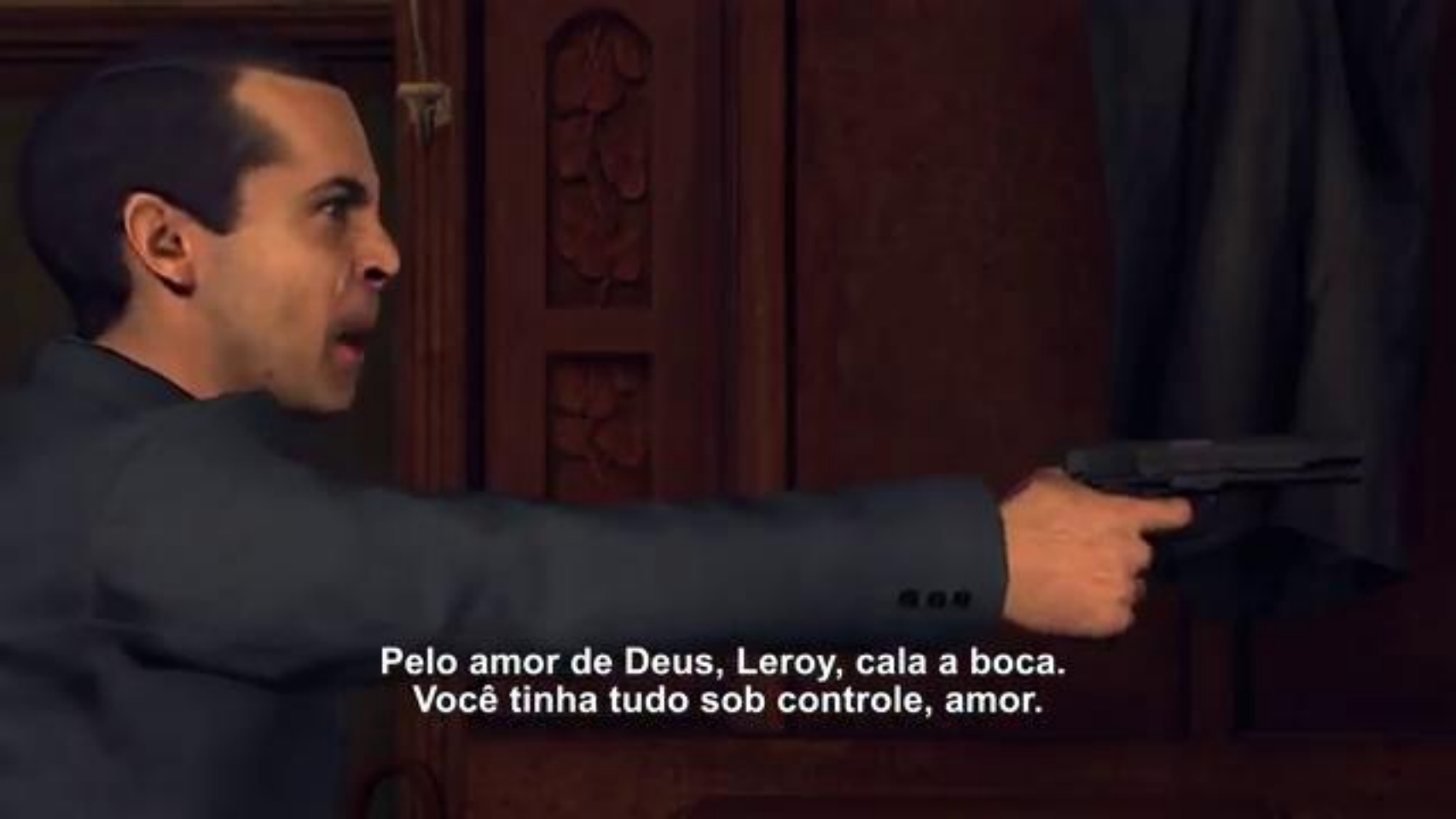
Todo aquele planejamento. Como fazê-lo ir
para a rua, como fazer parecer um acidente.

A woman with short blonde hair, wearing a black dress with a yellow and white floral pattern, is looking out of a window. In the background, two men wearing brown fedoras are visible. The scene is set in a room with dark wood paneling.

Todo aquele planejamento. Como fazê-lo ir
para a rua, como fazer parecer um acidente.

A woman with short blonde hair, wearing a dark dress with a vibrant floral pattern, is shown in a close-up. She has a pained expression, with her mouth open as if shouting or crying out. The background is slightly out of focus, showing a clear blue sky and the tops of buildings. Two men wearing dark fedoras are visible in the lower right background, looking towards the woman. The overall scene suggests a moment of intense emotional conflict or a dramatic confrontation.

Pelo amor de Deus, Leroy, cala a boca.
Você tinha tudo sob controle, amor.



Pelo amor de Deus, Leroy, cala a boca.
Você tinha tudo sob controle, amor.

A man with dark hair tied back, wearing a black shirt with a yellow and green floral pattern, is seen from behind. He is looking towards a man on the left who is holding a handgun. The background features a wall with a repeating floral wallpaper pattern and a framed picture on the left. The scene is dimly lit, suggesting an indoor setting at night or in a low-light environment.

Pelo amor de Deus, Leroy, cala a boca.
Você tinha tudo sob controle, amor.



Eu não tive nada a ver com isso.



Você acha que eu vou
me ferrar por você, Lorna?

A cinematic scene with a woman in a floral dress looking upwards with a concerned expression. Two men in suits and fedoras stand behind her, looking in the same direction. The scene is set outdoors with a red wall and a blue sky in the background. A large, dark, out-of-focus shape is in the foreground on the left.

Ele é um homem louco. Atire nele. Atire nele, pelo amor de Deus.



Ele é um homem louco. Atire nele. Atire nele, pelo amor de Deus.



Ele é um homem louco. Atire
nele. Atire nele, pelo amor de Deus.

A woman with blonde hair styled in a 1940s fashion, wearing a black dress with a large yellow and green floral pattern, is looking over her shoulder with a concerned expression. A man in a dark suit is holding her from behind, his face partially visible in the background. The setting is an interior room with patterned wallpaper and a wooden door.

Ele é um homem louco. Atire
nele. Atire nele, pelo amor de Deus.

A woman with blonde hair styled in a bun, wearing a black dress with a yellow and green floral pattern and a blue scarf, is crying and shouting. In the background, a man in a dark suit and white shirt is pointing a handgun at her. The setting is an interior room with patterned wallpaper and a wooden door.

Ele é um homem louco. Atire nele. Atire nele, pelo amor de Deus.



NEW OBJECTIVE
Assassinate Leroy Sabo

Tarde demais, Sabo!

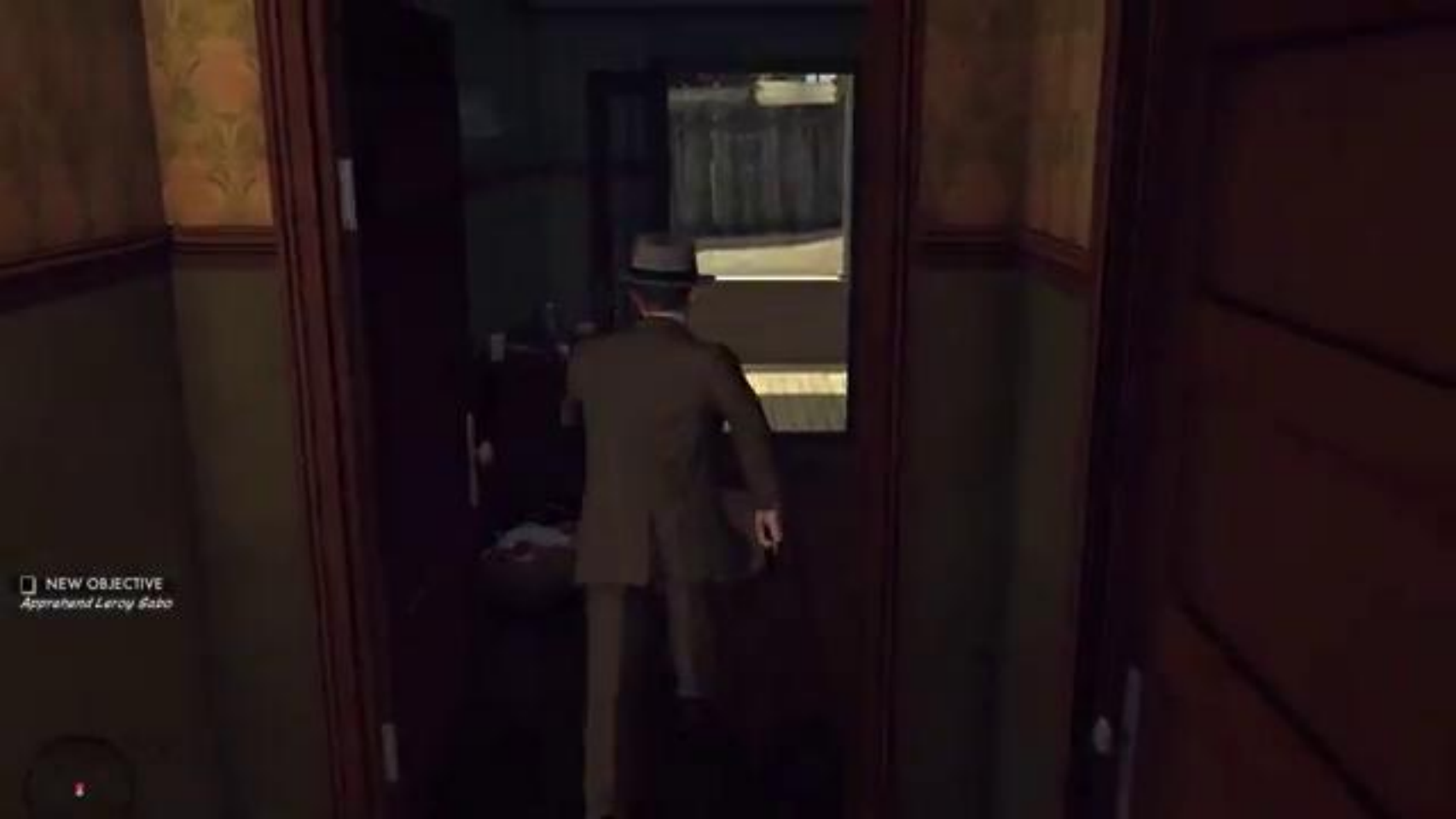


NEW OBJECTIVE
Apprehend Leroy Sabo

Tarde demais, Sabo!

A man in a dark suit and a fedora-style hat is running away from the camera through a dimly lit room. The room has patterned wallpaper and a large wooden door on the right. A small table with a lamp is visible in the background. A UI element in the bottom left corner indicates a new objective.

☐ NEW OBJECTIVE
Apprehend Leroy Gabe

A man in a dark suit and a fedora-style hat is walking away from the camera through a doorway. The room is dimly lit, with light coming from a window or another doorway in the background. The walls are covered in patterned wallpaper. The man is carrying a briefcase in his right hand.

☐ NEW OBJECTIVE
Apprehend Leroy Gabe